

WITH
UNITED
ARTISTS



AROUND THE WORLD

IN 1934-GOOD ADVICE

MAKE WAY

FOR

U.A.

IN 1935-GOOD BUSINESS

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SHOWMANSHIP VITALLY IMPORTANT SAYS MR. KELLY

URGES "FOREIGN SUPPLEMENTS" AS PRACTICAL AID

Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution, returned recently from a seven months' trip around the world, firmly convinced that there is a crying need in the foreign field for plain, unvarnished, practical showmanship. Speaking informally to your Editor, Mr. Kelly summarized his impressions, outlined his views, and made certain suggestions based on his first-hand observations abroad.

"Given good pictures," declared Mr. Kelly, "there is nothing more vital to the prosperity of the triple entente in our business - producers, distributors and exhibitors - than intelligent exploitation. I have always maintained that, regardless of economic conditions, the public will beat a path to the box office if the merit of the film merchandise is forcefully and persuasively called to their attention.

"Wherever I went, I found fresh evidence to support that view," continued Mr. Kelly. "In one town an exhibitor played a certain picture to good business. In a second town another exhibitor ran the same picture with disappointing results. What's the answer? The reason was obvious. One was a showman, the other a ticket-seller. The successful exhibitor handled the picture intelligently, advertised, publicized, exploited it; the disgruntled exhibitor tried to get by with a couple of one sheets and a few photographs in his lobby, and a stereotyped announcement in the paper.

"And who suffers by such a short-sighted policy? Everybody! The exhibitor, the distributor, the producer and the public!

"It's a mighty serious problem," went on Mr. Kelly earnestly, "particularly for a company like United Artists which handles only grade-A product in which our producers have invested millions of dollars. That is why I want you to emphasize to our men in the field the tremendous responsibility that rests upon them to intensify their own merchandising activities, particularly in their first-runs, and to encourage more aggressive advertising and publicity and to stimulate more intelligent and resourceful exploitation among all their exhibitors."

At this point we asked Mr. Kelly a couple of questions. "Do our foreign offices consider the publicity and exploitation ammunition we send them useful? Is it readily adaptable in their territories?"

"I checked up on that," Mr. Kelly admitted, "and was delighted to find they were making excellent use of the material, some more than others, depending on the ingenuity and imagination of the individual managers. Our American pressbooks are valuable and contain many ideas that can be universally applied. Nevertheless, it has occurred to me, that to make them even more helpful, it might be a good thing to issue an additional supplement with each pressbook in which exploitation angles that have a particular foreign appeal could be stressed. Designed expressly for the foreign market, these supplements should come pretty close to filling the showmanship needs of our foreign customers."

Note: The first foreign supplement is now in work. It's on "Clive of India."

UNITED ARTISTS CAPTURED ALL FILM HONORS OF 1934

"ROTHSCHILD" & "CRISTO" ACCLAIMED BEST PICTURES

United Artists entered the new year with a unique record of achievement. In their summaries of the past year's screen fare, a majority of motion picture critics, tradepaper publications and various film groups awarded most of the honors and the lion's share of praise to the productions released through our company.

"The House of Rothschild" was universally picked as the outstanding film of last year, followed closely by "The Count of Monte Cristo." Other United Artists releases included in most of the published lists of the Ten Best Pictures of 1934 were "Our Daily Bread" and "Catherine the Great."

The spectacular showing made by United Artists is all the more noteworthy when one realizes the representative character of the groups and publications which honored our company. For example:

The results of Film Daily's nationwide poll, in which 424 critics participated, showed U.A. had won two of the selected ten places with "Rothschild" and "Cristo." The National Board of Review agreed with America's best critics by including the same two pictures in its lineup. The Screen Writers' Guild of Hollywood also chose the Arliss film.

And, as might have been expected, foreign critics and publications echoed the judgment of their domestic brethren and contemporaries. In Australia, Everyone's - a film tradepaper published in Sydney - included three U.A. releases in its list of Ten Best. First and second places went to "Rothschild" and "Henry VIII" respectively, and "The Masquerader" was number seven. The same publication, in its annual survey of all the companies, based on the box office merit of pictures actually released, named United Artists as the number one organization, with Metro second and Paramount third.

In London, the annual motion picture poll of the London Daily Mail resulted in "Rothschild" being picked as the best picture of the year. Furthermore, a questionnaire sent out by Sidney Bernstein, leading London theatre circuit owner, to a quarter of a million picture fans, brought the following enlightening results: George Arliss was voted the favorite actor, and Alexander Korda the best director. And of the six pictures chosen by this popular ballot, two were U.A. releases - "Henry VIII" and "Kid from Spain."

If there is any moral to be drawn from all of the foregoing, it is that "Make Way For U.A." is not an empty slogan but an absolute fact!

In 1935 - as in 1934 - United Artists will lead the parade! For proof, read the box office evidence on such pictures as "The Mighty Barnum," "Clive of India," "The Scarlet Pimpernel," etc. presented on other pages of this issue!

20TH CENTURY'S MOST AMBITIOUS PRODUCTION,

"CLIVE OF INDIA", IS NATIONWIDE SENSATION

To the accompaniment of prophetic assertions that "it will be listed among the ten best pictures of 1935" and "will pick up at the box office where 'Rothschild' left off," "Clive of India," 20th Century's mighty spectacle starring Ronald Colman with Loretta Young, was ushered into the Rivoli Theatre, on Broadway, January 17, with all the pomp and circumstance befitting the world premiere of an outstandingly sensational production. Headed by Sir Gerald Campbell, Consul-General from Great Britain, an audience of notables cheered and applauded this magnificent entertainment, thus foreshadowing the views of the New York critics who set down their newspaper cheers and applause the following day in glowing superlatives.

Since that memorable evening, the box office history of "Clive of India" has been written in terms of dollars and cents, smashed attendance records, increased playing time and general exhibitor satisfaction. Not alone in New York, where - as we write - it has just completed four bang-up weeks, but in every key city throughout the country, the story has been the same - "playing to biggest crowds," "doing unprecedented business," "grossed more the second week than the first." Without exception, the picture has been held over for additional playing time in every one of its first-run engagements!

The confidence of Mr. Schenck and Mr. Zanuck in this picture may be gauged by the fact that they authorized the most far-reaching national advertising campaign in the history of the film business. Full page ads on "Clive" appeared in more than a score of national magazines whose combined circulation runs close to sixty million readers - half the population of the United States!

That the picture is a "natural" for the foreign market and will prove one of the top grossers of 1935 is the firm conviction of Mr. Kelly and other members of the Home Office foreign department. It is a conviction further strengthened by the carefully considered opinion expressed by a man in the field, E.T. Carr, general sales manager of our British organization, who made a flying trip to Hollywood during his recent visit to America and saw "Clive" even before it was released. Throwing traditional British conservatism to the winds, Mr. Carr placed himself flatly on record with Mr. Kelly as follows:

"In this production we have the greatest picture we have ever distributed since the history of the United Artists Corporation, and from England you can expect the highest terms we have ever gotten for any picture including Chaplin, and if my judgment means anything I should say that we are going to outgross even a Chaplin picture."

In addition to a varied assortment of publicity material on this picture, plus a great pressbook, all foreign offices will receive a special 4-page pressbook supplement designed exclusively for the foreign market. Watch for this - it is the most practical aid for merchandising a picture you have ever been handed!

RADIO VERSIONS OF DISNEY FILMS

BROADCAST OVER BRITISH NETWORK

British enthusiasm for the Silly Symphonies on the screen has led to their adaptation for radio presentation over a national hookup of the British Broadcasting Corporation system. During the past few weeks, a special group of players under the direction of John Watt, with the added help of an orchestra and a chorus, has microphoned from London such Disney successes as "Three Little Pigs," "The Pied Piper" and "Lullaby Land." Although the actual broadcast is only seven or eight minutes - about the time it takes to show one of the Disney subjects on the screen - it requires weeks of intensive work to adapt, condense and rehearse each program, the cost of which runs into thousands of dollars. Proof of the popularity of this feature on the air is shown by the thousands of letters of commendation received from enthusiastic radio fans.

VIDOR AND DISNEY PRODUCTIONS

ENTERED IN MOSCOW EXPOSITION

United Artists is to be represented by one full-length feature film and four short subjects at the International Exposition of Films to be held in Moscow from February 10 to February 20. King Vidor's production, "Our Daily Bread," selected by many American and foreign critics as one of the best pictures of 1934, is the U.A. release that will be featured at the Exposition. The short subjects are all Walt Disney productions - three Silly Symphonies, "The Three Little Pigs," "The Flying Mouse" and "Peculiar Penguins"; and one Mickey Mouse film, "The Orphan's Benefit." The directors of the Exposition have announced that prizes will be awarded to the best feature film and the best short subject.

INTERNATIONAL RADIO TIEUP BOOSTS

"CLIVE OF INDIA" IN LATIN-AMERICA

Through a tieup effected by the Foreign Publicity Department, a review of "Clive of India" was broadcast by short wave to South America on February 8 at 7 P.M. over station W2XAF, the international General Electric station at Schenectady, N.Y. At the same time it was announced that an autographed photograph of Ronald Colman and one of Loretta Young containing a brief biography of the stars in Spanish on the back would be sent to the first 500 listeners writing in for them. This might well be called to the attention of exhibitors in Latin America by our offices in those territories as another example of United Artists enterprise in creating advance interest in our pictures, thus making the exhibitor's job of selling the picture to the public correspondingly easier. Our tieup with W2XAF is a permanent one, and as fast as U.A. pictures are released on Broadway, their merits will be called to the attention of this international audience. The station broadcasts twice a week, Tuesdays and Fridays at 7 P.M. New York time. Make it a point to listen in!

STUDIO SNAPSHOTS

Reliance Pictures has three new productions in prospect. One will star Robert Donat, who scored in "The Count of Monte Cristo." Selection of a vehicle will be made from a number of stories now under consideration. Another is the previously announced "The Melody Lingers On" from the novel by Lowell Brentano, for which a cast is now being chosen. The third is an original by Louis Weitzenkorn dealing with the activities of the Department of Justice entitled, "Let 'Em Have It."

Miriam Hopkins' first picture for Samuel Goldwyn will be "Barbary Coast," Oliver H.P. Garrett will adapt the story to the screen using the book of the same name by Herbert Asbury merely for historical data and source material.

Lillian Hellman, well known Broadway playwright, and Vina Delmar, noted author, have been added to the Goldwyn writing staff. Miss Hellman is adapting "The Dark Angel" to the screen in collaboration with Sidney Franklin, who will direct the picture. Miss Delmar is writing an original story called "Hands Across the Table" centering around a manicurist at the Hotel Waldorf.

Gary Cooper's outstanding performance in "Lives of a Bengal Lancer" has tripled the value of his name in the Samuel Goldwyn production, "The Wedding Night," (formerly titled "Broken Soil.") To capitalize fully Cooper's added drawing power, Mr. Goldwyn has decided to give him first billing. Consequently the billing will read: GARY COOPER and ANNA STEN in THE WEDDING NIGHT.

Of particular interest to the foreign market are two members in the cast of "The Wedding Night." One is Hedi Shope, a youthful native of Zurich, Switzerland, who was discovered by Goldwyn in a little theatre in Hollywood and was signed by the producer for her abilities as both a dancer and a singer. She sings several Polish songs in the picture, the locale of which is the Connecticut tobacco country where thousands of Polish natives still cultivate the plant. The second member is Robert Louis Stevenson, former British intelligence officer and nephew of the famous author. Young Stevenson, in Hollywood writing short stories and obtaining material for a book about extra players, in whom he says he finds greater dramatic values than the big stars, accepted Goldwyn's invitation to get actual experience for his manuscripts by himself appearing before the cameras.

Anthony Asquith has been selected to direct "Elizabeth of England," the new and ambitious London Film production, in which Flora Robson will play the title role.

"PIMPERNEL" IS REIGNING

HIT ON TWO CONTINENTS

Alexander Korda has done it again! London Films has another stunning cinemasterpiece to its credit! And United Artists has one more certified hit on its release schedule!

Not since "Henry VIII" has a British picture kicked up such genuine enthusiasm and frenzied excitement as "The Scarlet Pimpernel," co-starring Leslie Howard and Merle Oberon. Right now it's the big noise and big news in England and in America. According to Variety, "Korda rings the bell once more with 'The Scarlet Pimpernel'; an intriguing adaptation of a noted novel, it is distinguished by a splendid cast and productional mounting that rates with Hollywood's best; it will do business."

And what a business it is doing! Ever since its world premiere at the Leicester Square Theatre, London, "Pimpernel" has been creating fresh box office history, establishing new "highs" for future films to shoot at. It has already smashed the box office figures of "Henry VIII," and now in its ninth tremendous week, the picture is out to repeat - if not beat - the long run of its great predecessor. That "Pimpernel" is enjoying tremendous word-of-mouth advertising is proven by the record weekly grosses. The second week's business, for example, bettered the first by close to a thousand pounds.

The British critics confidently prophesy it will be listed among the "ten best" of the year, and point to its popularity with all classes as evidence of its universal appeal. For the ticket agencies, "Pimpernel" is proving a bonanza, the demand for seats being far greater than the supply, with the result that they are getting the equivalent of three and four dollars each for the best seats in the house. Society has turned out to see the picture en masse, and members of the Royal Family, from the Prince of Wales on down, have been seen almost nightly in the theatre. Sensationally successful trade shows throughout England are bright harbingers of the box office harvest "Pimpernel" will reap when it is generally released.

But that's only half the story. The other half is unreeling itself right here in New York. The decision to run it in our own Rivoli Theatre was graciously abandoned when Managing Director Van Schmus of the Radio City Music Hall - world's largest theatre - offered to play it at a guaranteed sum considerably in excess of what he paid us for "Henry VIII." As we write this, "Pimpernel" is now in its second big week at the Music Hall, after rolling up a \$95,000 gross for the first seven days! At the Aldine Theatre, Philadelphia - the only engagement so far outside New York - "Pimpernel" is doing a whale of a business and is in for an indefinite run.

If you were to ask us to sum up the appeal of "Pimpernel," we would say that it combines the spectacular production values of "Rothschild" and the swashbuckling adventure of "Monte Cristo." And our advice to every foreign manager is to go out and get top money for it. The picture deserves it - and you can do it!

INTERNATIONAL PUBLICITY AND TIEUPS

PLUG MICKEY MOUSE IN TECHNICOLOR

Through the hundreds of newspapers and magazines it reaches via its weekly English-Spanish bulletin, "Behind the Screen in Hollywood," as well as through direct contact with foreign correspondents and international publications in New York, the Foreign Publicity Department has started an active campaign to create and intensify public interest in the Mickey Mouse films in color, of which "The Band Concert" is the first.

Bulletin 43, already sent out, is devoted entirely to the subject of color, from its early experimental beginnings to its present-day perfected Technicolor process, and carries a persuasive plug for both the Disney films as well as other United Artists pictures with color sequences.

Through a hookup made with Servicios Graficos, a Spanish Picture Syndicate, a full-page reproduction in color of a scene from "The Band Concert" will appear on the cover of one of its weekly pictorial supplements. Close to 250,000 copies of this color-roto section are distributed every week by newspapers throughout Latin-America. In Puerto Rico and Mexico, the Mickey Mouse color photo will appear in the supplement released April 21; in other territories May 5. Incidentally, this same picture syndicate recently ran a cover page in color on "Don Juan." It regularly publishes photos of our stars and pictures in its roto section, and for the past two years it has printed a Mickey Mouse calendar in one of its early January issues. A letter listing newspapers and addresses of local representatives of Servicios Graficos has been sent to all South American offices.

And here's really BIG NEWS for our Spanish-speaking territories. A simple but effective essay contest, designed to concentrate attention on the Mickey Mouse color films has been arranged with Cine-Mundial, important and widely read Spanish magazine. A full page announcement of this contest appears in the April issue of Cine-Mundial, which will be off the press the last week in February and out in the field by March 20. For the best letters of not more than fifty words on the subject, "Why I Would Like To See Mickey Mouse in Color," 15 Mickey Mouse merchandise prizes will be awarded. The judges are Mr. Kelly, Kay Kamen, head of the Walt Disney Enterprises, and Frank Ortega, editor of Cine-Mundial.

Full details of the contest and suggestions on how to tie in theatres with it will be sent to all Spanish-speaking offices by letter. Copies of the letter will also be sent to our other offices with the recommendation to duplicate the contest in their territories through tieup with local publications. As an advance builder-upper for the Mickey Mouse color films and as a practical sales help in getting bigger film rentals for these Disney pictures (as you will learn from our letter) this contest is a powerful aid and should be capitalized to the fullest possible advantage.

P.S. A model plan for handling the premiere of "The Band Concert" in all foreign countries is now being worked out. You will be advised of this shortly.

MICKEY MOUSE REVEALED AS AID
TO BIG BUSINESS IN DEPRESSION

Twice within one week recently newspapers throughout the United States had occasion to call the public's attention to a little known side of Walt Disney's ubiquitous character, Mickey Mouse. The world knows Mickey as a screen star whose playful antics have brought happiness and laughter to millions of people in every corner of the globe. But few know Mickey as a big business man, whose face and figure on hundreds of articles has helped sell millions of dollars worth of merchandise. Few realize that Mickey has been an important factor in increasing the working force of many companies, thus contributing to the relief of unemployment. And few appreciate that in many instances, Mickey, single-handed, has brought various business concerns out of the slough of depression into the sunlight of flourishing prosperity.

The two companies that publicly acknowledged Mickey's wonderful assistance are the Lionel Corporation, toy electric train manufacturers, and the Ingersoll Waterbury Company, makers of clocks and watches. Lionel officials declared that during the Christmas season they sold 253,000 Mickey Mouse hand cars, thus raising \$300,000 which helped pull the company out of the red into the black. Mickey was of even greater help to the Ingersoll company, whose executives admitted that since they obtained a license in June, 1933, some two million Mickey Mouse timepieces had been sold at about five million dollars retail. In fact, the demand is so great they are unable to fill all orders.

Nor is Mickey confining his business activities exclusively to this country. Due to his world-wide popularity, every foreign territory offers a ready-made market for Mickey Mouse merchandise, the sale of which is closely tied up with the exploitation of the Mickey Mouse films. To date, the Walt Disney Enterprises, which controls the licensees, has established offices in London, Paris, Lisbon, Milan, Copenhagen, Barcelona, Sydney (Australia) and Toronto (Canada).

DISNEY ANNOUNCES TWO NEW SILLIES

Two new Silly Symphony films are scheduled by Walt Disney for early production. These are "The Golden Touch," which goes back into legend to dramatize the tale of King Midas and his wonderful touch that turned everything into gold. The precious metal, incidentally, will be revealed in all its tones by means of the magic Technicolor.

The second Silly is "The Robber Kitten," which will introduce a new star. His name is Ambrose, a reckless, fire-eating daredevil if ever there was one. No Hollywood thriller ever had so completely dangerous a character. Ambrose's supporting cast includes Dirty Bill, a notorious bulldog outlaw with the face of a gnarled oak and a heart of gold. Another new character, Mother Kitten, has been recruited to add just one touch of gentility.

"TORTOISE AND HARE" HAILED AS DISNEY'S BEST

SILLY SYMPHONY - INTRODUCES NEW CHARACTER

Not since "The Three Little Pigs" squealed their way to worldwide fame last year has a Silly Symphony received such hysterical acclaim as greeted the premiere of "The Tortoise and the Hare" at the Radio City Music Hall in New York. It was the consensus that Walt Disney had reached a new "top" in entertainment and had once again given evidence of that originality and creative ability which has made him a unique figure among motion picture producers.

In his latest film fable, Disney gives the world its first realistic glimpse of speed. The expression, "He runs like a blue streak," is here vividly illustrated by Max Hare, a new character in the Disney family, who is depicted as the fastest thing in creation by showing him playing a game of tennis with himself. Max Hare is so fast that he can get across the net in time to return his own cannonball service!

Because of its "sports" angles, featuring tennis, running, etc., "The Tortoise and the Hare" is a natural for review and humorous comment by sports writers as well as movie critics. In New York, a private screening was held to which sports writers and important American tennis players like William T. Tilden, Ellsworth Vines, George Lott and Lester Stoefen were invited. Such screenings are strongly recommended for all foreign territories, since tennis is an international game. In this way, you will get a lot of valuable publicity, ordinarily unobtainable.

Typical of the lavish praise heaped on "The Tortoise and the Hare" is the following review which appeared in Film Daily:

"Walt Disney just about tops all his previous efforts with his latest Silly Symphony in Technicolor. He has taken the fable of the tortoise and the hare and jazzed it up into seven minutes of fast and rollicking entertainment that will delight young and old. The character of the hare is a particularly refreshing and welcome addition to the screen's animated family, and no doubt will soon be sharing honors with the three little pigs. The familiar story depicts the race in which the hare, far superior to the tortoise in speed, fools away his time taking a nap and showing off to a bunch of girls, while the tortoise plods on and finally wins. It's a grand all-around job."

P.S. - Readers of AROUND THE WORLD will recall that some months ago we carried a story to the effect that a group of Brazilian admirers had presented to Walt Disney a bronze statue of Mickey Mouse mounted on a tortoise. At the suggestion of the Foreign Publicity Department, Mr. Disney has dedicated "The Tortoise and the Hare" to the Brazilian public. This was done by inserting a special foreword in the prints sent to Brazil. Now, if Ricky Baez doesn't roll up a record gross on this subject, Sammy Cohen will never speak to him again!

"MONTE CRISTO" WORLDWIDE WINNER

The phenomenal business being done by "Monte Cristo" in all foreign territories is graphically reflected in the following reports received via cable and airmail at Home Office:

London, England (London Pavilion Theatre)

MONTE CRISTO. A smash 4-week run. Receipts fourth week equalled those of first week, which was a house record. Picture was then moved to the New Victoria and Dominion Theatres to continue its run with these simultaneous engagements.

Manila, Philippine Islands (Ideal Theatre)

MONTE CRISTO. The first picture in years to play a second week in Manila. Broke every record for attendance and receipts. Second week business better than the first!

Lima, Peru (Princesa and Folie Rouge Theatres)

MONTE CRISTO. During its simultaneous seven-days run at these two theatres, it outgrossed all pictures that ever played in Lima in the last five years, with the exception of "The Gold Rush."

Sydney, Australia (State Theatre)

MONTE CRISTO. Now in its fourth week. Business the third week beat the first week. All records smashed!

Paris, France (Lord Byron Theatre)

MONTE CRISTO. Played four weeks to swell business!

Auckland, New Zealand (Regent Theatre)

MONTE CRISTO. Biggest gross this house ever played to. During engagement, the picture was seen by His Royal Highness, the Duke of Gloucester. This was the only screen production he viewed on his entire Australasian tour.

Continental Europe

MONTE CRISTO. Stockholm, Helsingfors, Barcelona and other European capitals report record-breaking business on this picture.

DONAT TO STAR IN "ROBIN HOOD"

Robert Donat, youthful star of the English stage and screen, who made a sensational American debut in the title role of "The Count of Monte Cristo," is returning to Hollywood to appear in his second Reliance production, an elaborate film version of "Robin Hood." Donat is now appearing on the London stage and will leave for the United States immediately on completion of his present engagement.

"BREWSTER'S MILLIONS" SURE-FIRE HIT

COSTLIEST BRITISH MUSICAL EVER MADE

Hollywood, which has always considered itself supreme in making big musical films, will have to take off its hat to at least one British producer for turning out a musical extravaganza that has all the speed and tempo and lavish production numbers associated with the best output from the cinema capital.

British & Dominions is the courageous producing organization which splurged to the extent of a cool 165,000 pounds (\$800,000) in making "Brewster's Millions," starring Jack Buchanan with Lili Damita, a spectacular farce musical that rivals anything along similar lines that has come out of Hollywood in the last twelve months.

There's a reason, of course. Several, in fact. The story is definitely an American one, full of farce complications and unusually clever situations, and everyone recalls its enormous success both as a stage play and a silent motion picture. Secondly, this musical version was directed by an American specialist in this type of material, Thornton Freeland, maker of "Whoopee" and "Flying Down to Rio," two of the greatest musical pictures of all times. One of its sensational dance numbers called the "Caranga," is certain to rival the popularity of the "Carioca" in "Flying Down to Rio" and the "Continental" in "The Gay Divorcee."

The photography by an ace American cameraman, Bernard MacGill; the costumes by the famous French designer, Schiaparelli; the musical score by the noted British composer, Ray Noble; the dance ensembles by Buddy Bradley; plus two such popular stars as Jack Buchanan and Lili Damita, all go to make up an outstanding, grade-A production, which United Artists is proud to release. Home Office executives, who saw the picture the other day, enthusiastically agree with Variety, which summed up the film's qualities rather neatly by saying: "Picture represents 'Jack' throughout - in a Buchanan and a monetary sense. It is as near 100% film entertainment as can be expected."

Another guaranteed-in-advance box office attraction is B&D's film version of "Escape Me Never," starring Elizabeth Bergner in the role she made famous on the London stage and which she is currently portraying with equal success on Broadway. Directed by Paul Czinner, who made "Catherine the Great," from the screenplay by Margaret Kennedy and Carl Zuckmeyer, the picture, in addition to Miss Bergner, boasts an impressive cast, which includes Lyn Harding, Hugh Sinclair, Griffith Jones, Penelope Dudley Ward, Irene Vanbrugh and Leon Quartermaine.

On behalf of our foreign organization, the Editor extends deepest sympathy to the family and friends of Hubert T. Marsh, chairman of the board of British & Dominions, who died suddenly Feb. 14. Mr. Marsh was the chief driving force in building up B&D and in cementing its association with United Artists.

LEAGUE OF NATIONS GOLD MEDAL

AWARDED TO "OUR DAILY BREAD"

The League of Nations Gold Medal, presented annually by the Committee in Charge of Motion Pictures, has been awarded to King Vidor for his production, "Our Daily Bread." It has hitherto been the custom to give the prize for the best scenario, but this year the committee changed its procedure to present it for a finished production. Special showings of "Our Daily Bread" will be sponsored by the League of Nations in Geneva, Paris and other Continental European capitals. Similar sponsorship can be arranged in certain Latin-American countries where there are resident delegates of the League of Nations film committee. These foreign offices will be advised by letter whom to contact in their territories when they premiere the picture.

KORDA LAUDS "OUR DAILY BREAD"

HAILS DISNEY "AS MAJOR GENIUS"

Alexander Korda, production chief of London Films and himself a noted director, took time out recently to pay a gracious tribute to two of his associate United Artists producers. He declared that of all the Hollywood pictures he had seen during 1934 the one that "profoundly impressed" him was the King Vidor production. Said Korda:

"That magnificent epic of the depression, 'Our Daily Bread,' is a film I shall never forget. I consider that King Vidor has here produced a picture that will create screen history. He has taken his courage in both hands, and his inspiration from the headlines in the newspapers of the world, and presented a vivid account of what can happen, and very probably is happening, to thousands rendered destitute by the world depression. Seldom, if indeed ever, have I seen a motion picture which asks the question, 'What do you think?' oftener than 'Our Daily Bread.' And to me that is one of the chief interests of films."

And then he added very seriously:

"There is one film producer whose efforts make me very conscious of an inferiority complex! Smile if you must, but I refer to none other than Walt Disney! Disney, in my view, is one of the major geniuses of the screen. In both his immortal Mickey Mouse and Silly Symphony productions, he appears to me to achieve, with an almost nonchalant ease, the very effects which producers of feature films so valiantly, so constantly and, oft-times, so vainly endeavor to accomplish."

FOR BIGGER EASTER RECEIPTS!

April 21st is Easter Sunday. Now is the proper time to begin a special sales drive on the most desirable box office subject available anywhere to the exhibitor for the Easter season - "Funny Little Bunnies," the Silly Symphony which won for Walt Disney the Venice Exposition gold medal last year!

U. A. PICTURES BOOM BOX OFFICE

GROSSES IN THEATRES WORLD OVER

Prosperity is not around the corner - it's wrapped up in every picture that carries the magic line, "Released by United Artists." That this is not an idle editorial fancy but solid, substantial fact is borne out by the overwhelming evidence presented below as well as on other pages of this issue. Incidentally, it is absolutely necessary that every manager send in regularly to Home Office a detailed box office report, plus an outline of the campaign, on every picture released in his territory.

THE MIGHTY BARNUM - A mighty grosser! If the business it is doing all over the United States and in England is a fair indication of its drawing power - and why not? - you can tell your exhibitors to dust off their Standing Room Only signs, because "Barnum" will pack them in wherever it is shown. Picture has been a clean-up and a hold-over over here - it played 4 big weeks at the Rivoli in New York - and over in London it galvanized the box office of the London Pavilion also for 4 weeks. It's a cinch for big money everywhere!

KID MILLIONS - You can't "kid" millions of movie fans, and they're all shouting it's the best Cantor comedy since Eddie started in pictures! And that's the verdict of London and Paris as well as New York and other key centers in the United States. One London critic came out boldly with the statement, "'Kid Millions' will make a fortune." And judging by the crowds that have been besieging the London Pavilion Theatre since the picture opened, he's right too. Even a humdinger of a snowstorm couldn't keep the Cantor fans away. It's the same story in Paris, where the picture opened at the Lord Byron Theatre on Feb. 5. First day's receipts were the best house has had in months and months. Don't be bashful about asking top rentals for it - exhibitors will make more money on "Kid Millions" than on half a dozen ordinary pictures!

TRANSATLANTIC MERRY-GO-ROUND - So far the only transatlantic report we have had on this one is from London, where it played three merry weeks to grand business at the Leicester Square Theatre, and we are not surprised to hear that the Prince of Wales almost laughed himself sick when he saw it - it would make even a wooden Indian laugh! It's a pleasure to see it, and an even bigger pleasure to run it. Just made-to-order for the box office!

OUR DAILY BREAD - It has excited more critical comment and been more widely praised than any other picture released in the last twelve months. And because it's different from the usual run-of-the-mill films, the public is flocking to see it. London, Paris, Stockholm, Mexico City, Manila and Calcutta are some of the foreign spots that have already shown it - and it's been both a profit maker and a prestige builder. Now with the added honor of having won the League of Nations Gold Medal, the picture should be a bigger draw than ever!

NELL GWYN - This B&D production with Anna Neagle and Sir Cedric Hardwicke has established itself in England, on the Continent and in India as one of the top money makers of the season. Receipts in many instances have broken records that have been standing twenty years!

3-WAY TELEPHONE HOOKUP BETWEEN JAPAN
AND AMERICA EXPLOITS GOLDWYN PRODUCT

A world's long distance record for a three-way newspaper interview was established January 16 at 8 P.M. New York time, when T. Ito, editor of the Osaka Asahi newspaper in Osaka, Japan, chatted for fifteen minutes with Eddie Cantor in New York and Anna Sten and Samuel Goldwyn in Hollywood. Others who participated in the conversations were Toshishige Yabe, who represents the Osaka Asahi in New York, and Mr. Y. Sakai, the Hollywood correspondent of that paper.

The interview was the first "conference call" since the recent inauguration of the trans-Pacific telephone service. All four persons were on the 10,000 mile telephone line simultaneously, each hearing what the others said. A loud speaker outside the Asahi office relayed the conversation to assembled citizens of Osaka, who cheered when they heard Cantor say that he plans to visit the Orient on his next vacation.

The international telephone hookup was arranged by the Foreign Publicity Department at Home Office, to exploit the current release of "Nana" and "Roman Scandals" in Japan.

U.A.TO RELEASE "THE BATTLE" UNDER
NEW TITLE - ON LIST OF "TEN BEST"

Emphasizing its international character, United Artists announces the acquisition of a French-made production, "The Battle," in which Merle Oberon is co-starred with Charles Boyer. It is planned to release the picture in the United States under the title of "Thunder in the East." It will also be distributed under U.A. auspices in the following foreign territories - Canal Zone, Philippine Islands, China, Japan and Cuba.

Pre-released in other parts of the world, "Thunder in the East" was a sensational box office success and rated a raft of critical superlatives. In New York, where it was presented at the Criterion Theatre for a test run (Nov.22 - Dec.13), it not only did a corking business, but was hailed by such a conservative paper as the New York Times as one of the ten best pictures of 1934.

International unrest packs this story with timely interest. Against this background unwinds a marvelous love situation - an oriental naval commander to whom patriotism is an obsession, precipitating the wife he loves into the arms of a foreign officer to learn the secrets of the foreigner's navy. All this builds and builds, bringing scores of destroyers and battleships into action, until, as the New York Evening Post says, "the immense and powerful conflict bursts forth in a thunderous climax."

Those foreign offices that will release it will receive a full quota of publicity, advertising, exploitation and photographic material to merchandise the picture effectively.

INSIDE INFORMATION ON STUDIO

PROGRESS OF 20TH CENTURY FILMS

Buoyed and delighted by the big box office figures chalked up by "Clive of India" in key cities throughout the United States, Darryl F. Zanuck is concentrating his production forces on the other large-scale films at the 20th Century studios.

"Folies Bergere," the musical extravaganza starring Maurice Chevalier with Ann Sothorn and Merle Oberon, has been completed, and the inside information is that it has all the color and excitement associated in the public mind with the swell title. The two big musical sequences, The Straw Hat number and the Rhythm of the Rain number are startling in originality and thrilling in effect. They are going to top anything done along that line on the screen, and should, since almost \$300,000 has been spent on them. Incidentally, in all publicity and advertising, the words FOLIES BERGERE should be in big type and the "De Paris" in very small lettering; in fact, the "De Paris" may be dropped entirely from your newspaper stories and ads.

If ever a cast deserved the description "all-star" it is the gilt-edged group of players assembled for "Les Miserables," the Victor Hugo classic adapted by W.P. Lipscomb to the screen, which Richard Boleslawski is directing. Just listen to this lineup: Fredric March, as Jean Valjean, a type of role he handled with such tremendous effect in "Dr. Jekyll & Mr. Hyde;" Charles Laughton, as Javert, one of the greatest characters ever written into literature; Sir Cedric Hardwicke, as the Bishop, one of the most famous acting roles any man could ever play; John Beal, as Marius; Beal scored a personal triumph as Katherine Hepburn's leading man in "The Little Minister." Then there is Rochelle Hudson, Frances Drake, Florence Eldridge (who, in private life is the wife of Fredric March - an interesting publicity item), Ferdinand Gottschalk, Jessie Ralph, and others. Truly a cast that spells m-o-n-e-y at the box office! (Aside to Murray Silverstone: It's certainly made to order for England)

Another powerful cast has been assembled to support George Arliss in "Cardinal Richelieu," the Bulwer-Lytton work, which was scenarized by Nunnally Johnson and Cameron Rogers. Among the principals are Edward Arnold, Francis Lister, Violet Kemble Cooper, Maureen O'Sullivan, Kathryn Alexander, Halliwell Hobbes, Cesar Romero. Robert Harrigan, Leonard Mudie, Lumsden Hare, Murray Kinnell and Douglas Dumbrille.

Away from the studio, but in touch with it by short-wave radio communication, a company numbering more than 100 under the direction of William Wellman is hard at work on location in the Northwest country filming Jack London's "Call of the Wild" against authentic backgrounds. It is expected they will be away a full month. Headed by Clark Gable, Loretta Young and Jack Oakie, the cast includes Reginald Owen, Katherine De Mille, Sidney Toler, Frank Conroy, Charles Stevens and Sid Grauman. The last-named is the premier theatre showman of Hollywood who agreed to appear in the film and portray the role he played in real life when the gold fields of Alaska were first opened.

WORLD-FAMOUS STARS AND DIRECTORS

ON LONDON FILMS SCHEDULE OF 1935

According to an announcement made by Alexander Korda, guiding genius of London Films, studio plans now in progress for the 1935 lineup guarantee the big-calibre of the new productions and assure London Films of being represented in theatres throughout the world by more pictures than has been the case thus far in the brief history of the company.

John Barrymore, Charles Laughton, Leslie Howard, Robert Donat and Merle Oberon are some of the noted stars who will appear under the London Films banner. And Rene Clair, Robert Flaherty, William Cameron Menzies and Korda himself will handle the direction.

Barrymore will definitely make a picture in 1935, with Korda, probably as the director, but so far the story has not definitely been decided upon.

Laughton, on the other hand, has three available vehicles to choose from: "Sir Tristram Goes West," an original story which appeared in the famous London publication, "Punch," for which the brilliant Rene Clair has been signed to direct. Another Laughton role may be that of Diaghelev, ballet-master, in the film version of Madame Nijinsky's life story of her famous husband. The third possibility is a screen story based on two books by Robert Graves, entitled, "I, Claudius" and "Claudius the God."

One of the important items on the London Films schedule will be an all-color production based on the adventures of "Lawrence of Arabia." Leslie Howard will portray the title role.

Robert Flaherty, who gained fame as the maker of such unusual films as "Moana," "Nanook of the North" and the more recent "Man of Aran," will direct an original story of his own. The picture, tentatively called, "Elephant Boy" will be filmed in India. A complete production unit will leave in about three weeks with Flaherty, who expects to be gone about nine months.

William Cameron Menzies has been assigned by Korda to direct "100 Years From Now," the H.G. Wells story of what the world will be like a century hence.

Other subjects to which Korda has acquired the screen rights include "Mary Read," from the London stage success of the same name; "The Broken Road" from the book by A.E.W. Mason; "Young Mr. Disraeli," based on the play dealing with the early days of the great statesman. Korda's future plans also call for a dramatization of the history of aviation from the earliest beginnings right down to the present time.

All foreign offices have already been advised by letter that Korda has reluctantly abandoned the idea of making the Jubilee film, "The Reign of King George V" due to the impossibility of completing it in time to coincide with the Jubilee celebration.

ALL-DISNEY PROGRAMS STILL

THE RAGE ON THE CONTINENT

Pictures may come and pictures may go, but Mickey Mouse goes on indefinitely. Not only Mickey Mouse but the Silly Symphonies which, together, make up the all-Disney programs that have become quite the rage in Continental Europe. Started originally about a year ago in one or two European spots as an experiment, these short subject presentations exhibited such remarkable drawing power that they spread like wildfire all over the Continent. Recent reports from London, Paris, Stockholm and Budapest indicate that these Disney programs are still going strong on their second round.

London advises that the Tatler Theatre found the first Disney program such a drawing card that it is now repeating the stunt with another group of Mickeys and Sillies, and "the crowds are packing the theatre by thousands."

From all-knowing Variety we learn that in Paris "the Disney classics are cleaning up simultaneously at two newsreel houses at opposite ends of the town, Paris-Soir's places at Republique and Champs Elysees. Was in Champs Elysees' house alone for three weeks and then for two more was in both, and is now garnering \$4,300 weekly from each theatre."

Stockholm is another capital where the shorts went over so big the first time that it was decided to try it again. Harald Astrom, U.A. manager, backed up the second Disney program at the local Rita Theatre with an all-inclusive campaign that may well serve as a model for other territories. Cutouts of the three little pigs adorned a number of big stores; innumerable window displays all over the city emphasized that the Pigs were back in town again; one of the biggest butcher shops featured eye-catching displays of the Wise Little Hen surrounded by chickens and eggs; a prominent restaurant had a line on all its menus reading: "The 3 Little Pigs are in town - the delicious pig roast is on the bill of fare"; music shops featured the music from the short subjects, and broadcast the songs thru loudspeakers to people in the streets; all the popular orchestras played the melodies from The Big Bad Wolf, mentioning the Disney picture; huge cutouts of the Disney figures were strategically placed on main streets; thousands of heralds were distributed; and the theatre itself was attractively dressed with photographs, posters, etc.

Our distributor in Budapest, inspired by the success of the Disney program in other parts of Europe, decided to climb on the bandwagon and put it over in his own town. By the time he got through with his campaign, the good burghers of Budapest were all running, not walking, in one direction - towards the box office of the City Theatre. An elaborate Disney float mounted on a motor car practically blocked traffic; little cutout silhouette figures of the Pigs had the public fighting to get them; and a little 32-page illustrated calendar booklet distributed by the thousands to children at noontime almost disorganized the entire school system. As usual, showmanship reaped its reward!

PURELY PERSONAL

T.T. Carr, general sales manager in England, was a recent visitor to Home Office. It was literally a flying trip because he airplaned to Hollywood and back. Never saw a man accomplish so much in so little time with less fuss. It's easy to understand why U.A. has a great British sales organization with two such leaders as Murray Silverstone and Ted Carr!

Walter Gould, division manager for Latin-America, who recently returned from a ten months' trip through that territory, has resigned from United Artists to join Columbia Pictures as assistant to J.H. Seidelman, manager of the foreign department.

Eddie Cantor, with Mrs. Cantor and three of their five daughters, returned Jan. 15 from a brief vacation trip to Europe. It was more in the nature of a triumphal tour for Eddie who garnered more publicity in five weeks than most film stars get in five years. The pop-eyed comic interviewed Mussolini in Rome, did a broadcast from Italy to the United States, was a riot in Paris, and received an unprecedented reception in London, where he made a "safety first" appeal over the radio, and had a personal chat with Mr. Hore-Belisha, Cabinet Minister. Our heartiest congratulations to Messrs. Luporini in Rome, Kastner and Melnitz in Paris, and Silverstone and Lawson in London, whose smooth and efficient arrangements made possible the tremendous success of Cantor's visit. Eddie came back singing the praises of our foreign organization!

The Foreign Legion will be interested to learn that Mary W. Rusk has resigned from the company and is now happily married to Roy T. Wise. Congratulations to the blushing bride, and a warm welcome to Robert G. Hilton, formerly of our domestic print department, who has assumed Miss Rusk's duties in the Home Office foreign department.

Merle Oberon is currently in New York on a brief vacation from her Hollywood picture-making activities opposite Maurice Chevalier in "Folies Bergere." She was guest of honor at a cocktail press party tendered her by W.G. Van Schmus, managing director of the Radio City Music Hall, a day or two before the opening of "The Scarlet Pimpernel" at that theatre.

Captain Richard Norton, one of the executives of B&D, arrived in New York, Feb. 13, bringing with him a print of "Brewster's Millions." His first visit in eleven years, but he felt at home because our New York weather reminded him of London!

PURELY PERSONAL

A.A. Lowe, formerly associated with our organization in India, has been appointed to succeed S.J. Albright, resigned, as United Artists manager in Japan. We wish Mr. Lowe, whom we had the pleasure of meeting in New York a few weeks ago, a full measure of success in his new post.

It has finally and definitely been decided, at Mr. Zanuck's personal request, to eliminate the initial "F" in his name from all advertising and publicity. His pictures will be called DARRYL ZANUCK PRODUCTIONS.

"FOLIES BERGERE" OPENS AT RIVOLI

"BAND CONCERT" MAKES DOUBLE DEBUT

As we go to press, "Folies Bergere" and the first Mickey in color, "The Band Concert" are scheduled to make their simultaneous world bow at the Rivoli Theatre, New York on Feb. 22. For Mickey it will be a double debut, because "The Band Concert" has also been booked in at the Radio City Music Hall to play date and date with the Rivoli. We are revealing no secret when we tell you that Home Office executives are looking forward to the box office reception of these two pictures with the keenest anticipation. Bets are being freely made that the combination of "Folies Bergere" - The Three-Ring Circus of Screen Musicals - and "The Band Concert," which is without doubt the funniest short feature ever produced by Disney or anyone else, will skyrocket theatre grosses to boom time figures!

TRADEPAPERS LAVISH SUPERLATIVES

ON WALT DISNEY'S "BAND CONCERT"

MOTION PICTURE DAILY - "Headline of the day: Mickey Mouse's pappy, Walt Disney, gave him his first opportunity to blossom forth in color yesterday with results terrific, colossal and stupendous. All of this has to do with 'The Band Concert', the initial Mickey in Technicolor. Skillfully blending music and cartoonantics, the total effect is excuse sufficient to pick up encomiums from their dust pile and garland them around the Mouse's neck. He's Hollywood's best performer."

FILM DAILY - "First of the Mickey Mouse series in Technicolor, this subject rings the bell for action, humor and incident.
Summary: BULL'S EYE!

SHOWMANSHIP ROUND THE WORLD

Bombay, Calcutta, Lahore - So many excellent campaigns were put over in this territory under the supervision of H.A. O'Connor, general manager, it's a temptation to mention them all. Miss P.M. Makrodt, publicity manager in Bombay, crashed a big political Ghandi mass meeting and distributed thousands of heralds on "Drummond" playing at one of the local theatres. A sandwich man parading the streets with a sign - "Danger -- Don Juan Is In Town -- Beware" made an excellent teaser for the Fairbanks picture. A jigsaw puzzle on Mickey Mouse, planted with one of the big film magazines, reaped a harvest of publicity. In Lahore, the presence of the Governor of Punjab and his official staff at the opening of "Roman Scandals" put the film on the front pages of all local dailies. Perhaps the best stunt of all was pulled by Mr. Lewis in Calcutta when he tied up with a bakery on "Our Daily Bread," which supplied 1,000 loaves in ten of which 5-rupee and 10-rupee notes were baked in the bread. Loaves were distributed to first thousand people who bought tickets for the picture. A series of newspaper articles emphasizing the political and sociological aspects of "Our Daily Bread" with reference to local conditions also helped the film.

Buenos Aires - Guy Morgan, general manager in Argentina, is a fast worker. We sent all the offices Mr. Schenck's statement of the year. Guy lost no time in getting it into the local papers, and got a particularly dandy break in Noticias Graficas, which spread the story over four columns with a two-column cut of Mr. Schenck.

Cristobal - A radio tieup with Chesterfield cigarettes on "The Last Gentleman" gave the film a nationwide plug and brought a widespread response from listeners. Harold Sugarman, Panama manager, has been doing a lot of traveling lately, but we expect to get more detailed reports on his exploitation activities when he returns to his base of operations.

Hongkong - The report that George Arliss was coming to this city incognito created tremendous excitement, in view of the fact that "The House of Rothschild" was then showing. A coincidence? Not at all. Just part of a clever campaign engineered by Harold Morgenstern, our local manager, who, incidentally, was responsible for one of the best theatre fronts ever seen locally.

Lima - We hope Mr. Carlos Dogny, our distributor in Peru and leading exhibitor in Lima, sees this, because we want him to know that we consider his campaign on "Monte Cristo" simply grand. For the benefit of our other readers, we might mention that "Cristo" ran in Lima simultaneously at two theatres for a solid week and did more business than any other picture that played there in the last five years, with the exception of Chaplin's "Gold Rush." An entire issue of one of the local papers, "Ultima Hora" plugged the picture, due to Mr. Dogny's energetic efforts. Great work!

London - To give a detailed account of the exploitation activities of Murray Silverstone's ace-high publicists led by Robb Lawson would require pages and pages and pages. Take "Kid Millions" for instance. We have seen photographs of window display tieups of every kind and description - tieups with sheet music, records, cosmetics, ice cream - in fact wherever the Londoners turned, there was a window display to remind them of the Cantor picture. On the other hand, on "Monte Cristo," they concentrated on book publishers and booksellers. In fact, three different firms brought out separate editions of the book using stills from the picture for illustrations. An added feature of the "Cristo" campaign was a "treasure chest" display in one of the Woolworth stores. And on "Transatlantic Merry-Go-Round" they went naval in a big way, with the theatre front rigged up as a quarterdeck, staff dressed in naval uniforms, etc. Tieup with beauty salon on Nancy Carrol hairdress and one with White Star Line on "luxury liner" angle were two of the many stunts promoted on this picture. For consistently excellent merchandising, it would be hard to beat our British boys. More power to them!

Manila - Charles H. Core, U.A. manager, must have felt like shouting "The world is mine!" when "Monte Cristo" broke all records by playing two weeks at the Ideal Theatre, and did a bigger business the second week than the first. When a man puts over a great campaign and not only "makes good" but makes history, that man is a real showman! Congratulations, -Mr. Core - and by the way, please send us some photographs of the attractive window displays you arranged on "Cristo," "Last Gentleman," "Our Daily Bread" and other films.

Mexico City - Coming at a time when the government was expressing interest in socialism and cooperatives, "Our Daily Bread" was judiciously exploited along those lines by Sam Seidelman, manager, and publicity director Raul Alegrett. Campaign, in fact, attracted so much attention that a deal was almost made with the Secretary of Agriculture to buy two prints of the film for public showings under government sponsorship.

Paris - "Kid Millions" at the Lord Byron Theatre received a raft of free publicity and a most extraordinary premiere as a result of a tieup made with the newspaper, "Intransigeant." Three separate showings were held for three invited groups. The cream of the Parisian press was entertained at a luncheon and shown the picture at 3 P.M. At 9 P.M. a gala performance of the film was unreeled for a distinguished audience of society and diplomatic notables to whom a cold buffet supper, with champagne, was served. Still later, a midnight showing was held for noted actors and writers, which was climaxed with a grand supper. It didn't cost United Artists or the exhibitor, M. Umanski, a penny. Newspaper, which has an interest in the theatre, stood all the expense. Lacy Kastner, general manager, and Curtis Melnitz, publicity director, rate plenty of applause for this tieup.

Rio de Janeiro - There is no more ardent admirer in our organization of Mickey Mouse than Enrique Baez, general manager in Brazil. And Ricky's enthusiasm is contagious - he passes it on to everyone he contacts. That accounts for the many marvelous publicity breaks he gets on the Disney pictures. We have just received from him a copy of a special edition of a Brazil publication called "O Tico-Tico," devoted entirely to Mickey Mouse cartoon strips, with an introductory illustrated life story of Walt Disney.

San Juan - Lester Sussman, manager in Puerto Rico, found the exploitation suggestions in the pressbook on "Cellini" a powerful aid in putting over the picture. Specifically he used the key contest stunt, and also put on a street ballyhoo of four people showing Cellini in chains guarded by two jailers; the fourth person acted as an advance man calling attention to the "condemned prisoner." All four were dressed in costumes as nearly approximating the period shown in the picture as possible. (Note to Lester: This was a swell idea, but why didn't you send us a photograph of it?)

Singapore - This territory has often been called "The Crossroads of the World," not only because it is a strategic shipping center but because it has such a polyglot population. An American film representative here must be a diplomat as well as a showman to succeed. That is why we are happy to salute Max Baker, U.A. manager, for his infinite tact and patience in dealing with the Censorship Boards, thus getting a high percentage of our pictures passed.

Stockholm - Any time Harald Astrom, manager, decides to abandon the picture business, he should have no difficulty getting a job as a newspaper editor and publisher. His second 16-page issue of his United Artists paper is even better than the first. It cost him nothing, in fact, he made a little profit by selling ad space to local merchants. We would like to see some of our other managers follow Mr. Astrom's lead in this matter. Incidentally, one of the best co-op tieup pages we have seen recently came from Stockholm on "Our Daily Bread." And he also got a swell break with an entire front page story on "Monte Cristo." Proves conclusively that our Stockholm office is up on its toes every minute!

Sydney - Three cheers for Cecil Marks' publicity boys "down under," captained by the able W.C. Lyons, who did themselves proud and added prestige to United Artists by winning the annual film poster contest sponsored by a noted advertising organization known as the 47 Club. The winning poster was on "The House of Rothschild." And it was the first time U.A. had participated in this competition! Speaking of "Rothschild," the reason the picture created so many long-distance records throughout this territory is because it was shrewdly merchandised and persuasively plugged. Prominent Jews and important Jewish publications were enlisted in support of the film, and a tieup

with a local wine distributor netted a series of half-page co-op ads in the papers. Another picture to benefit by the ingenious exploitation of Bill Lyons and his energetic associate, Eric Bedford, was "Monte Cristo." Taking advantage of a local swimming carnival, they arranged a stunt dive by having a man sewn into a sack and thrown from the high diving tower. This was called the "Monte Cristo Dive" because it re-enacted an episode from the film. A launch ballyhoo and a serial radio broadcast directed to children were other highlights in their thorough campaign on the Reliance production. And just to show you how resourceful Mr. Marks and his legionnaires really are -- when their original campaign on Anna Sten in Sydney proved unsatisfactory, they made a quick shift, revamped it for Melbourne to appeal to the family element and put the picture over with a bang! That's showmanship!

EXTRA! MICKEY'S IN A JAM!

Another "sweet" tribute to the popularity and advertising value of Mickey Mouse has just been reported from London. Crosse & Blackwell, a household name for jams, preserves and marmalade for 200 years, and who have held appointments to the Royal Houses for four generations, have just been licensed to manufacture Mickey Mouse Marmalade. Although on the market only five weeks, over 200,000 jars of this Mickey Mouse Marmalade have already been sold. Tieup was arranged by the Walt Disney Enterprises, Ltd. of London, which is under the supervision of George Kamen.

KNOWING WHERE TO TAP

A-Mike Vogel, editor of the Managers' Round Table Club in Motion Picture Herald, reported the following incident in a recent issue.

There is a story told of the main dynamo in a textile mill that stopped running one day right in the midst of a flock of rush orders. The mill owners were frantic and called in all the local experts. But nothing happened. Finally, some one suggested a famed engineer in Boston, and he was wired to come on. The expert arrived, glanced at the giant machine, took out a small hammer, crawled inside, tapped a few times with his hammer, crawled out, threw on the switch -- and lo, the dynamo started again. Some days later, the expert's bill arrived. It was for \$1,000. The mill people thought it rather high, and asked him to itemize his charges. The bill, itemized, came back as follows:

For tapping dynamo..... \$1.00
For knowing where to tap....\$999.00

Whether it's handling dynamos or selling film, it's a good idea to -
know your product! Your life may not depend on it, but your success
does!

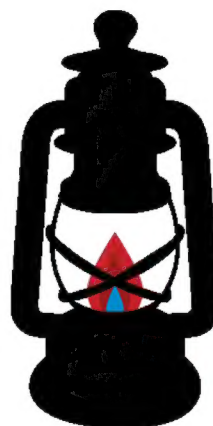
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Center for Film and Theater Research, with support
from the University of Wisconsin-Madison
Libraries. Digitization completed by the University
of Wisconsin Digital Collections Center (UWDCC).
Post-production completed in the UW-Madison
Department of Communication Arts.**



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